REPORT RESUMES

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VISUAL AIDS HANDBOOK FOR FOREIGN LANGUAGE TEACHERS.
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INDIANA UNIV., BLOOMINGTON, IND. LANGUAGE PROGRAM
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TEACHERS ARE SHOWN HOW TO CONSTRUCT AND USE THEIR OWN VISUAL AIDS FOR ILLUSTRATING USEFUL BUT DIFFICULT EXPRESSIONS COMMON TO ALL LANGUAGES. SUCH SPECIFIC AIDS AS PROPS, REALIA, FLASHCARDS, CHARTS, FLANNEL AND MAGNETIC BOARDS, POCKET CHARTS, PUPPETS, DRILL CUING DEVICES, AND CULTURALLY ORIENTED VISUAL AIDS ARE DESCRIBED. LISTS OF PROFESSIONAL JOURNALS, INFORMATION AGENCIES, CATALOGS OF SUPPLEMENTARY MATERIALS, FILMS, AND BOOK PUBLISHERS ARE PROVIDED. (AF)

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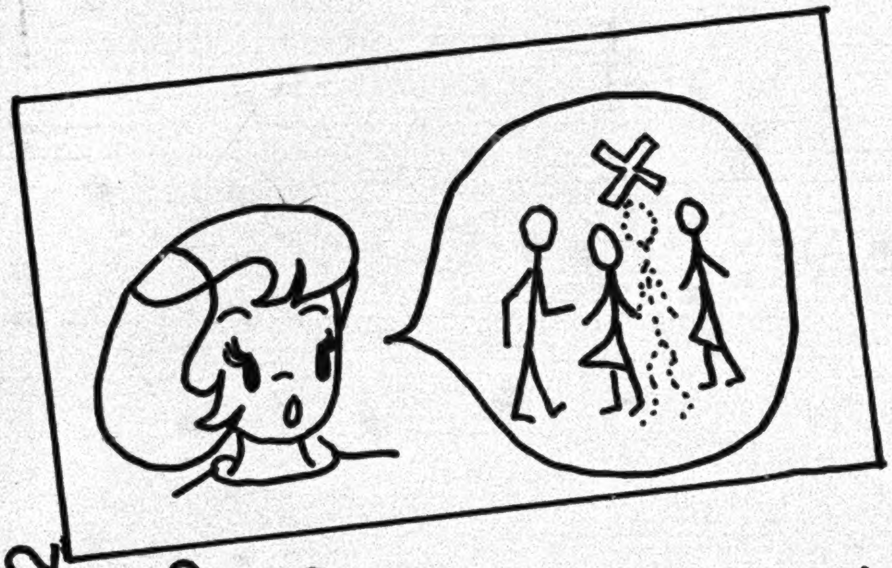
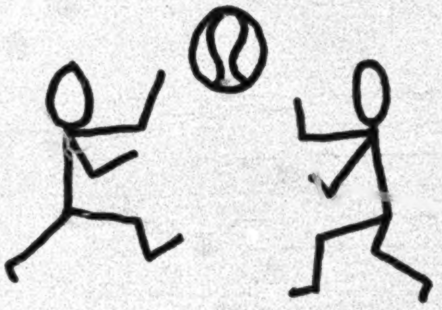
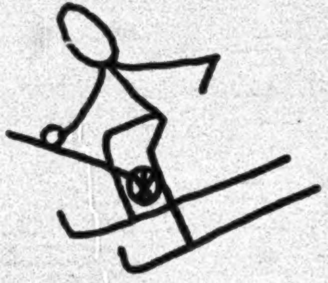
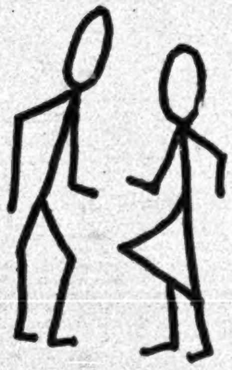


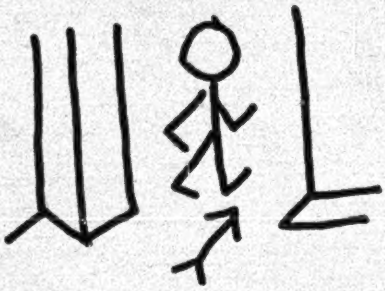




Visual Aids Handbook

FOR FOREIGN LANGUAGE TEACHERS





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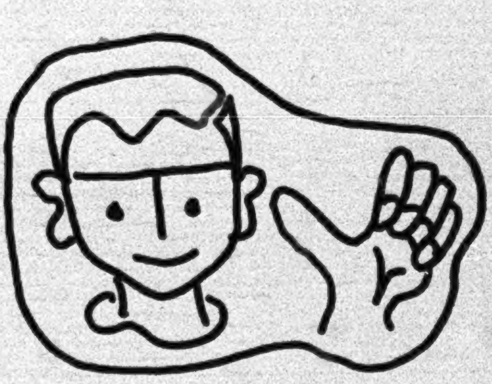

Visual Aids Handbook

FOR FOREIGN LANGUAGE TEACHERS

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THE INDIANA LANGUAGE PROGRAM

This booklet is a project of the INDIANA LANGUAGE PROGRAM (ILP), a unique ten-year program at Indiana University designed to extend and improve foreign language learning in the schools of the state. Working in close cooperation with the State Department of Public Instruction, administrators' and teachers' associations, and public school corporations, as well as Indiana's universities and colleges, the ILP is supported by a grant from the Ford Foundation.

Introduction

A foreign language program by the very nature of the discipline must be carefully designed, one step leading to another. The first step is the selection of carefully structured materials. Your visual aids will, of course, have to evolve from the materials which you have chosen. The most expensive and elaborate visual aid available is of no use unless it illustrates a structure or an idea in the textual materials you are teaching. Too often we emphasize the word "visual" and forget the word "aid." A good visual aid aids a program. It cannot be the nucleus of a program.

This handbook is designed to help teachers in the construction of their own visual aids. While there are many commercially prepared aids available, all too often it is hard to find just the right thing at the right time. This handbook is not intended to be all-inclusive but rather to give the teacher a source of ideas for illustrating some of the most useful but often difficult expressions common to many languages. We have deliberately excluded those visual aids which, though attractive and useful, would prove to be either expensive or time consuming to manufacture.

V.G. and L.A.S.
July, 1967

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Types of Visual Aids

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Charts

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Work Books

Photographs

Postcards

Maps

Bulletin Boards

Blackboard

Useful Props

Clock with moveable hands

Maps

Globe

Puppets and puppet stage

Flannel board

Chart rack

Magnetic Board

Calendars

Pocket chart

Doll house and furniture

Menus

Table setting equipment

Wax fruit and vegetables

Toy telephones

Doll and doll clothes

Realia

Money

Stamps

Ads

Postcards

Flag

Letters

Posters

Products of the country

How to Use Visual Aids

Visual aids can be used in almost every area of foreign language teaching. They can, for example, be used for the following purposes:

to cue dialogue and pattern drills,
to stimulate conversation,
to conduct reviews,
to provide recombination practice,
to illustrate cultural concepts,
to provide variety in the classroom, and
to cue test responses.

DO'S and DON'TS for Visual Aids

1. DO make visuals large enough to be seen by the entire class.
2. DO keep visual aids simple and uncluttered.
3. DO use a variety of types of visual aids.
4. DON'T use a visual aid that requires explanation or interpretation.
5. DO establish a visual file.
6. DO be sure that your visuals can be handled easily.
7. DON'T make a visual aid for everything.
8. DON'T be inhibited about your artistic ability.
9. DON'T be afraid of humor and whimsey.
10. DO let students try their hands at making visuals.

Some Sample Cues to Teach Dialogues or Basic Sentences

This section of the handbook is intended to give teachers some aid in the design of cue cards for some of the more difficult basic sentences or dialogue utterances which occur in foreign language teaching materials. In the first few examples drawings and stick-figure illustrations have been used; this has been done to help teachers in all ranges of "artistic" ability. Teachers sometimes forget that it does not matter how simple a cue is or how crude artistically--what matters most is that the cue serve to jog the student's memory and thus enables him to give forth with the desired utterance.

It must always be kept in mind that a visual aid will not impart meaning to the student. Meaning must be conveyed to the student through dramatization, through redefinition in the language, or through the use of English equivalents: the cue card is not intended to teach meaning. The cue card is designed to give the student a stimulus to jog his memory or to help him to recall the utterance in question: the actual meaning of the utterance will have to be established by some other means.

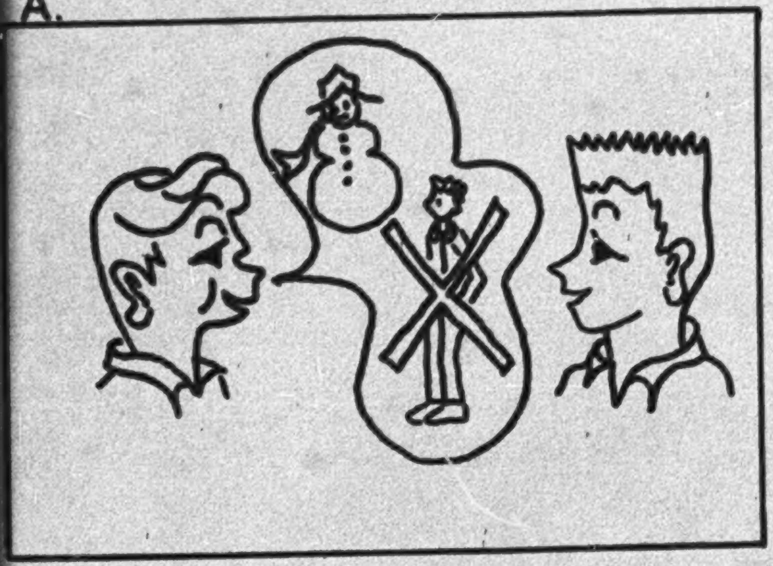
There should be a separate cue card for each speech of the dialogue. With young children it might be advisable to have a cue for each sentence, but most teachers feel that this is a little too much handling of cards and somewhat confusing for the child since he gets a somewhat disjointed view of a single speaker's contribution to the dialogue.

Teachers should vary the media of their cue devices. One dialogue may be taught with cue cards used as flashcards, another with a single transparency of the several speeches contained in the dialogue, the third with props and puppets or with figures on the magnetic or flannel board. Even visual aids can become monotonous if everything is cued in the same way or if visual aids are the only means of cuing responses.

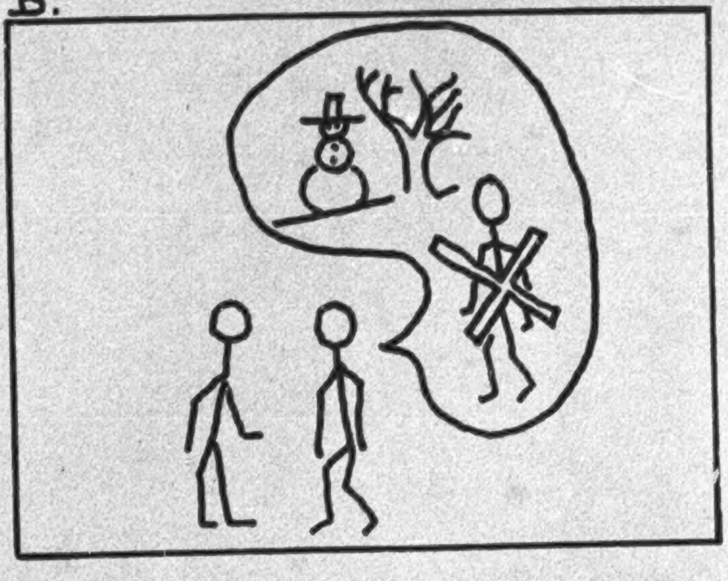
Some Illustrations of Sentence Cue Cards

Each sample sentence has been illustrated in two ways to allow for individual differences in "artistic" ability. Any cue card should be at least eight by ten inches (or larger) so that everyone in the class can see it easily.

A.

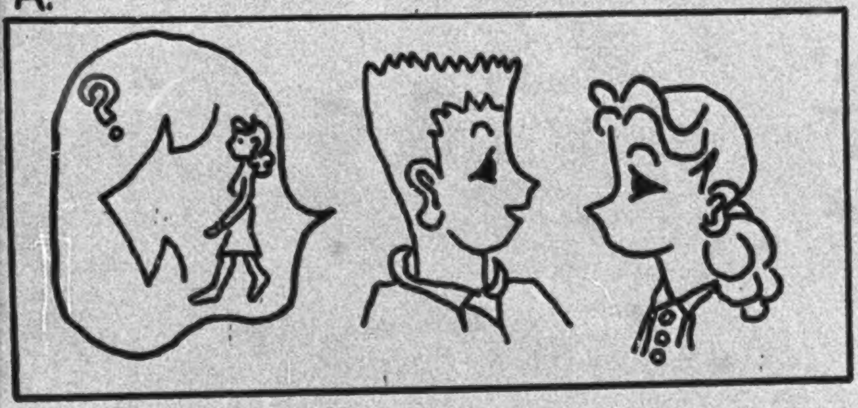


B.

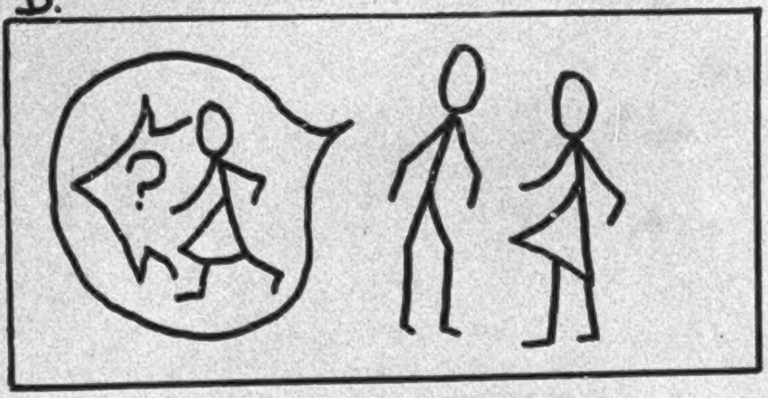


I haven't seen you all winter.

A.

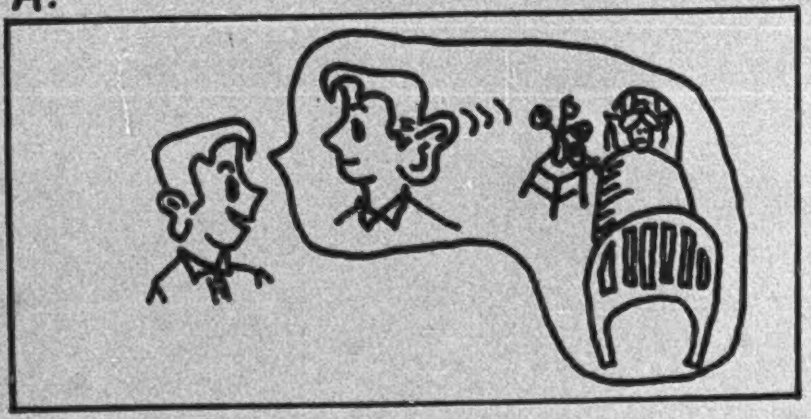


B.

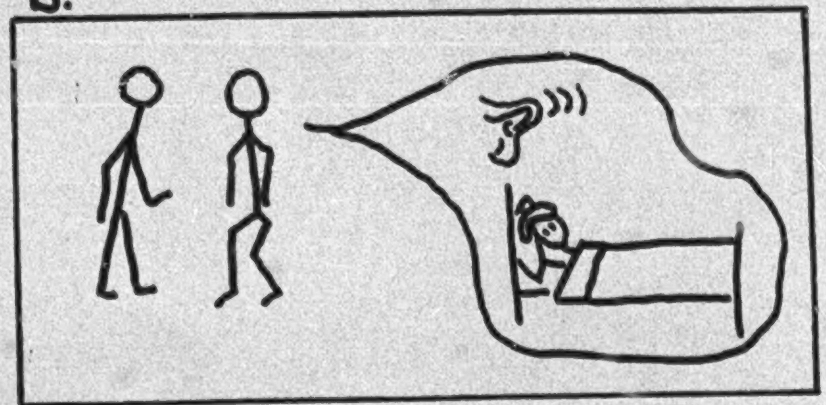


Where are you going, Mary?

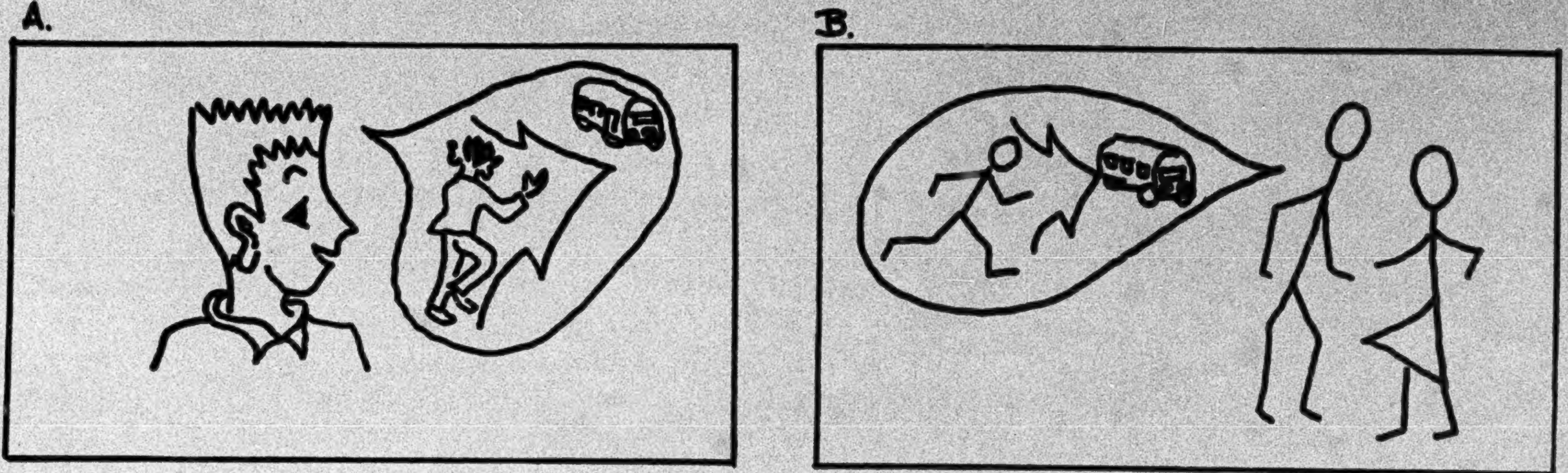
A.



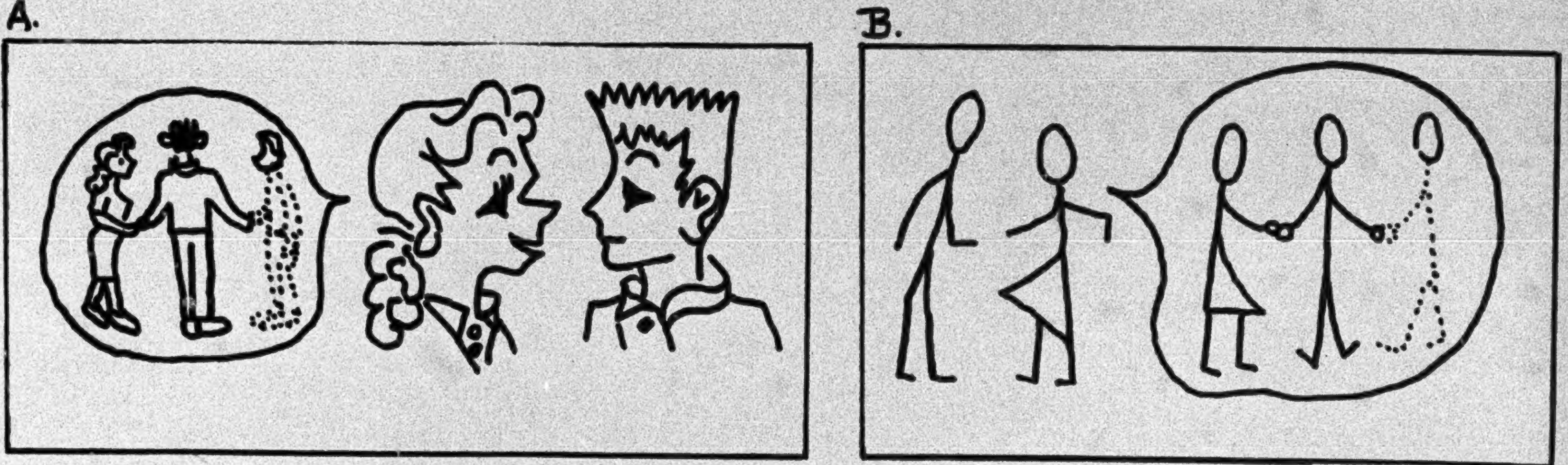
B.



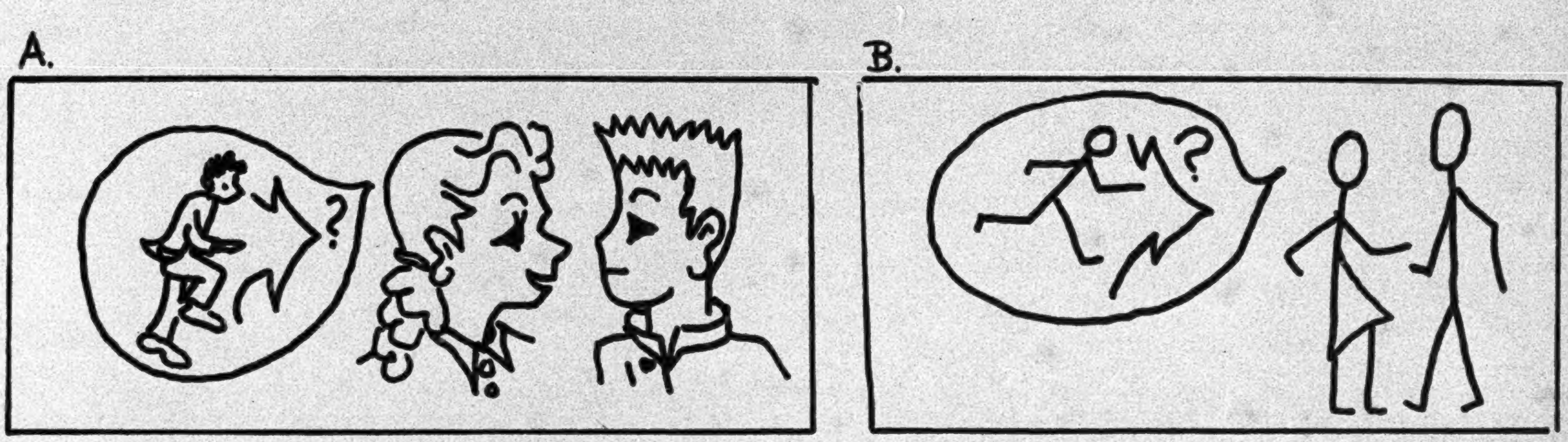
I heard that you were sick.



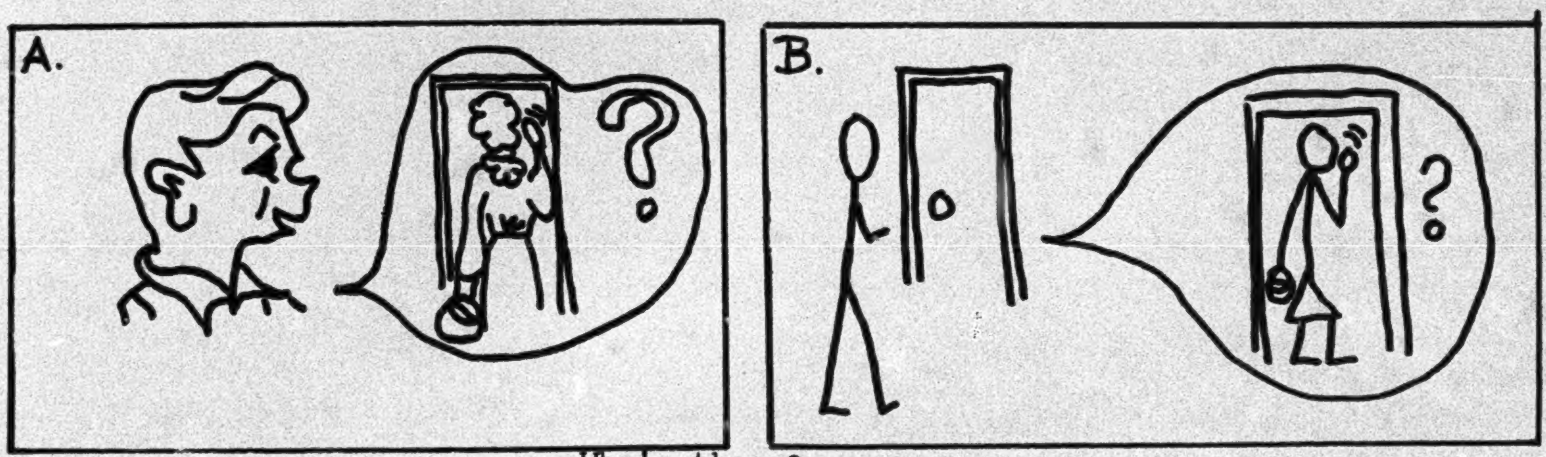
I have to hurry to catch my bus.



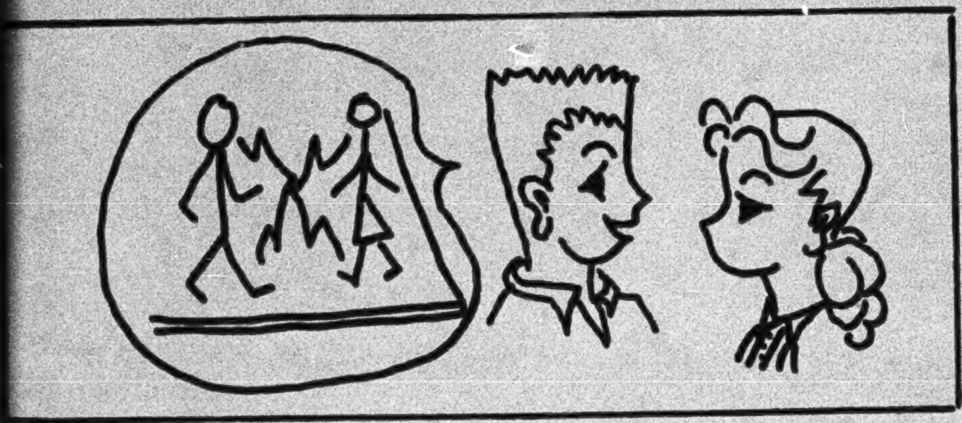
Give my best to Charlie.



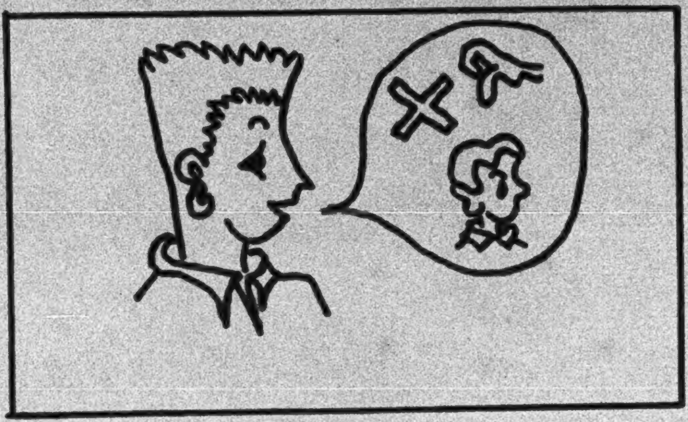
Where are you off to in such a rush?



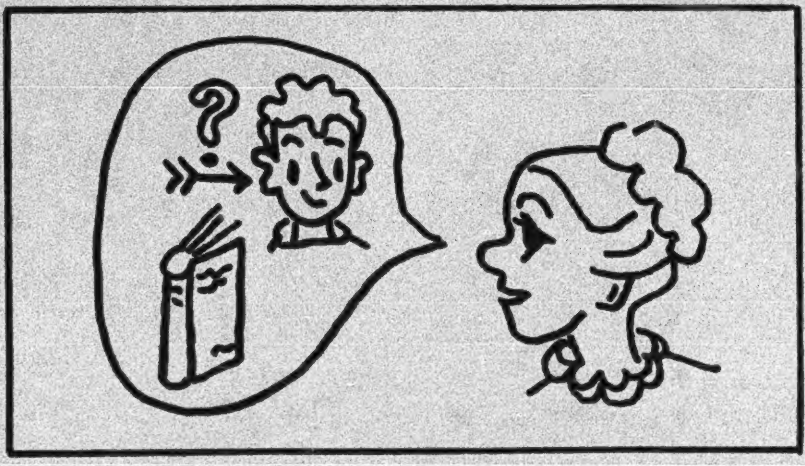
Who's there?



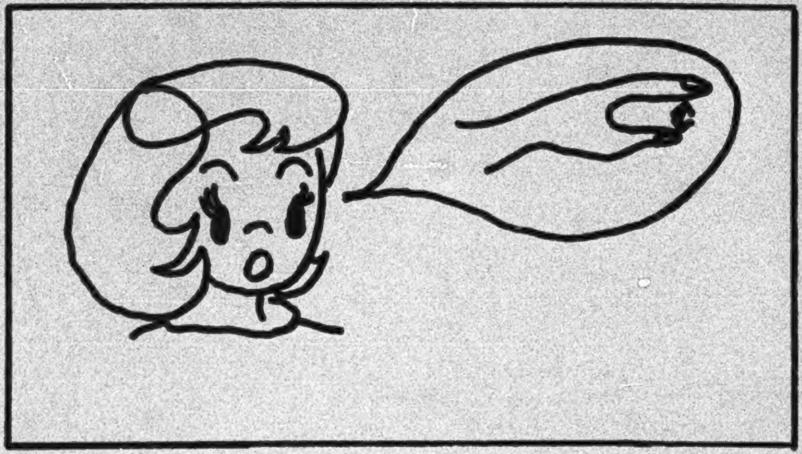
I'll meet you on the corner.



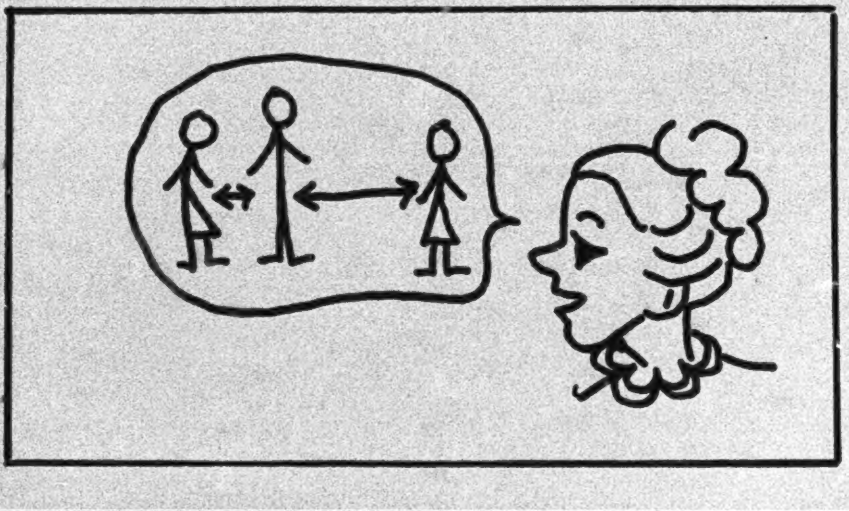
I don't like him.



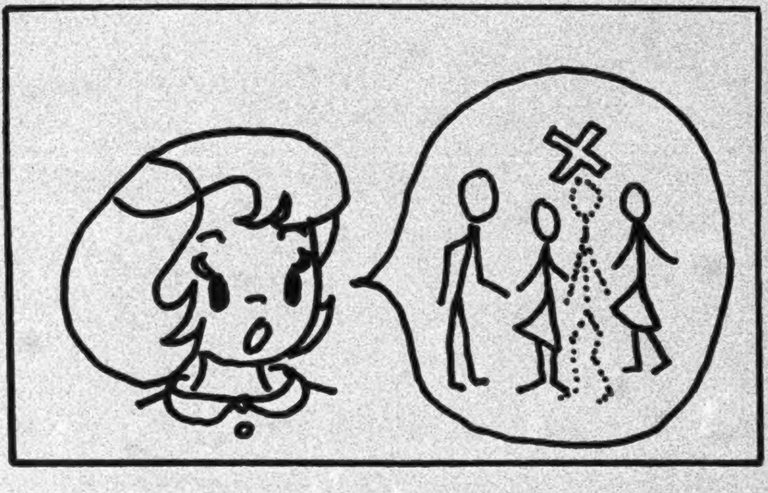
Does Harry have your book?



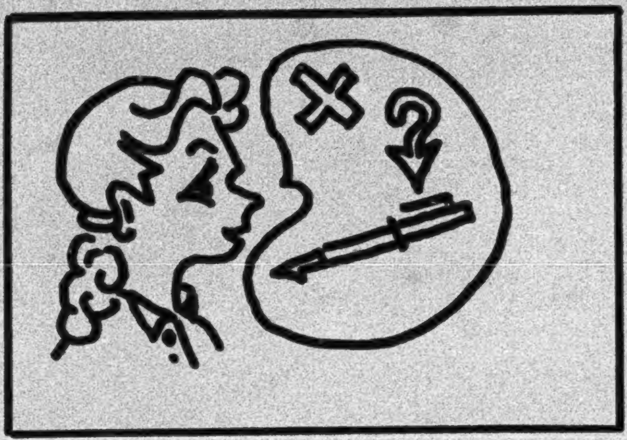
I have a little bit of it.



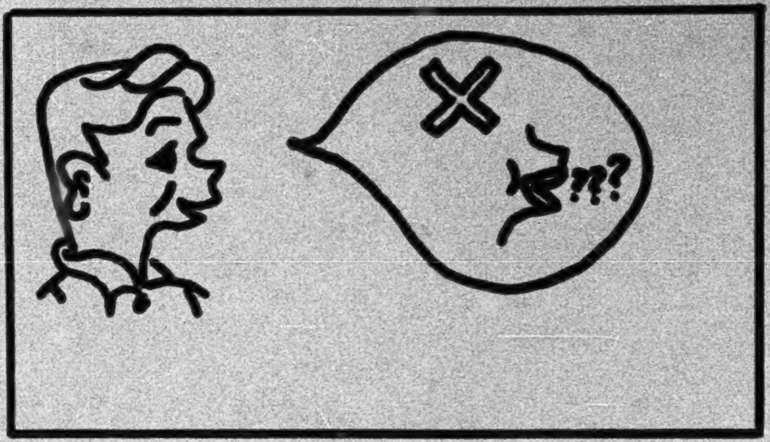
Mary is near John but Sue is
quite far away from him.



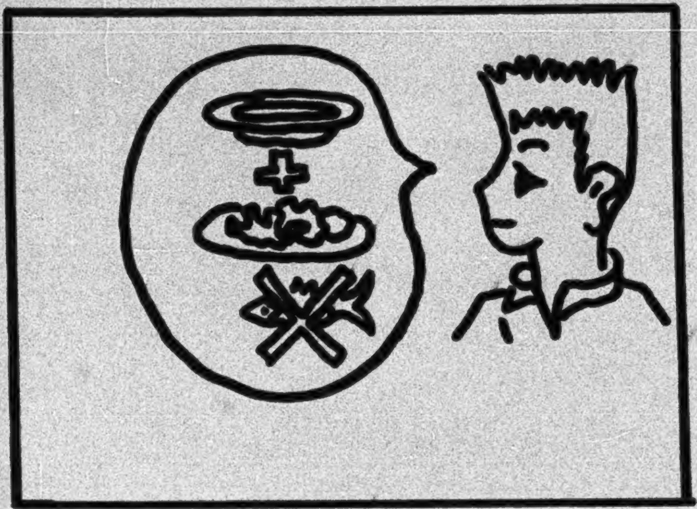
Herman was not there.



I don't know where my pen is.

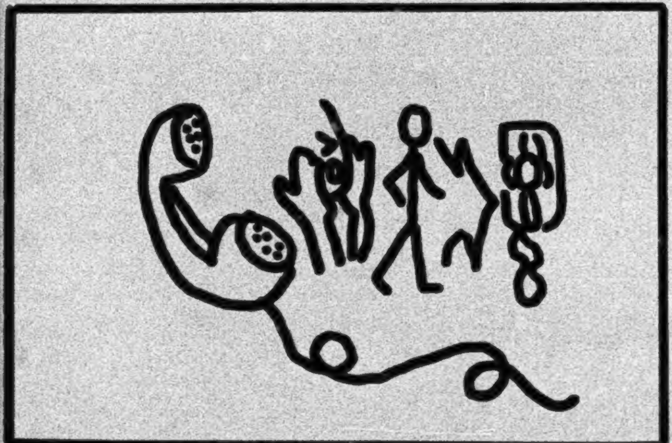


I don't know what was said.

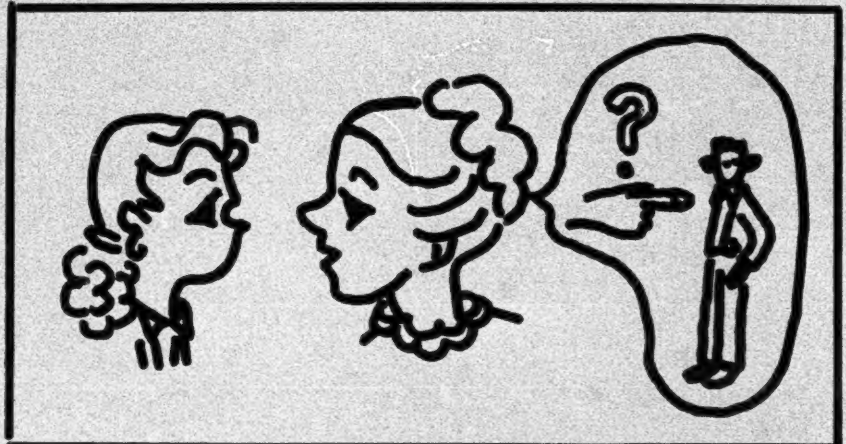


I'll have the soup and salad but not the fish.

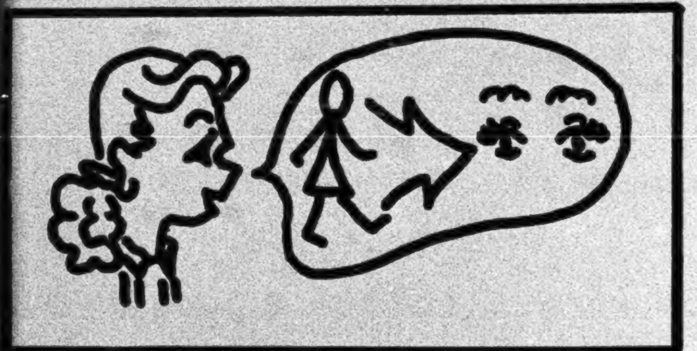
Pleased to meet you.



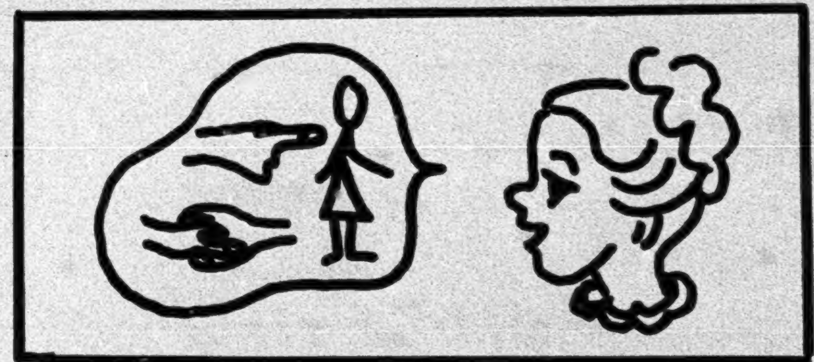
Please call John to the phone.



Who is that boy?



I'll go see.

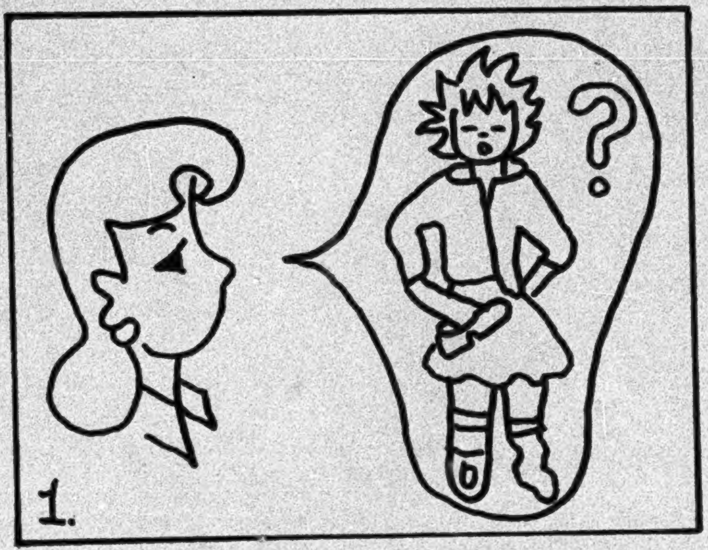


I'd like to meet that girl.

ILLUSTRATING DIALOGUES

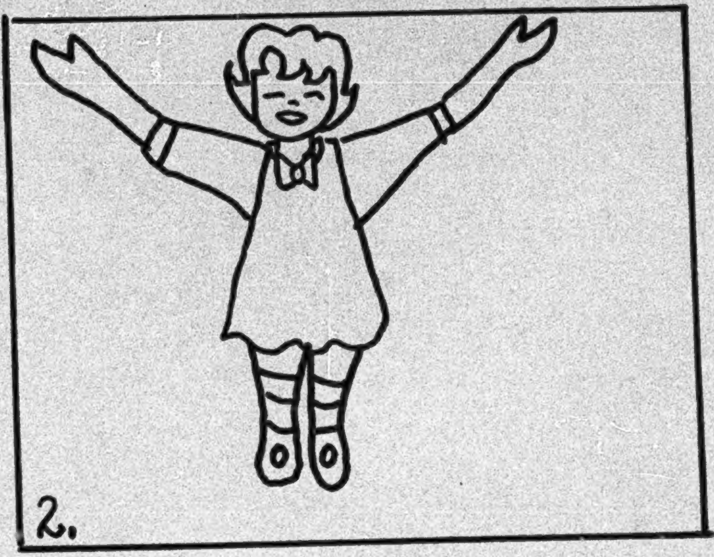
It is not necessary, in the illustration of an entire dialogue, to illustrate every word and nuance of the utterances. The dialogue cue card is meant only to give the student some kind of stimulus which will start his mental processes working to give out with the correct response. Consider the following dialogue taken from Continuing French in Grade Three MLA Teacher's Guide, published by Teachers Publishing Corporation, Darien, Connecticut and copyrighted in 1955 and 1959. Notice how cues are given in the illustrations for this dialogue on the following pages.

Getting Ready to Visit Grandmother



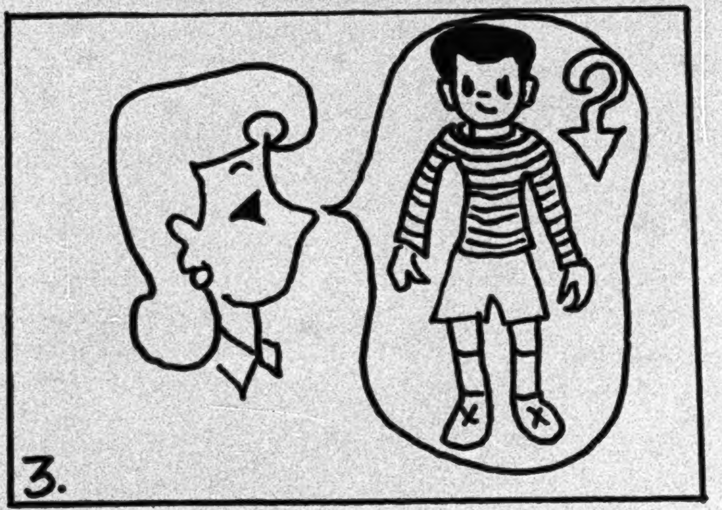
1.

Maman: Marie, tu es prête?
Mother: Mary, are you ready?



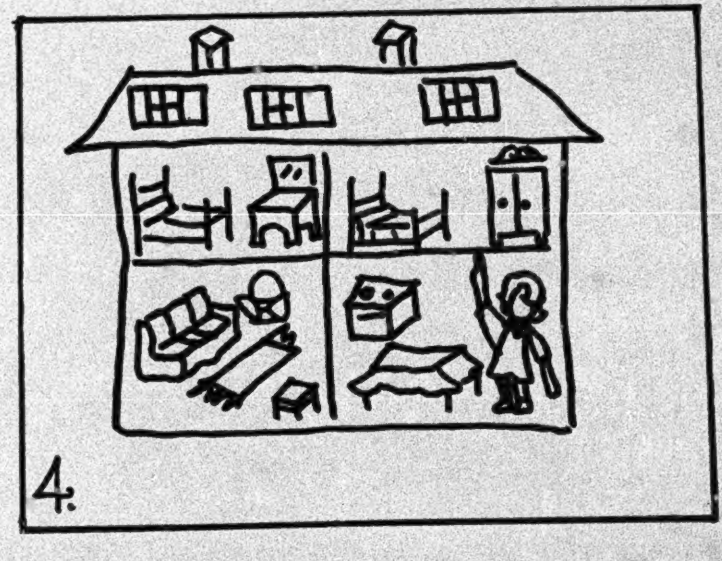
2.

Marie: Oui, maman, me voilà.
Mary: Yes, Mama. Here I am.



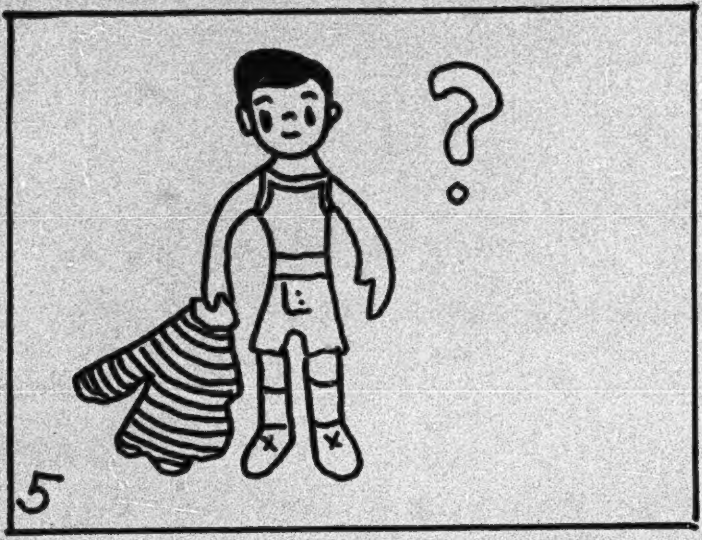
3.

Maman: Et ton frère, où est-il?
Mother: And where's your brother?

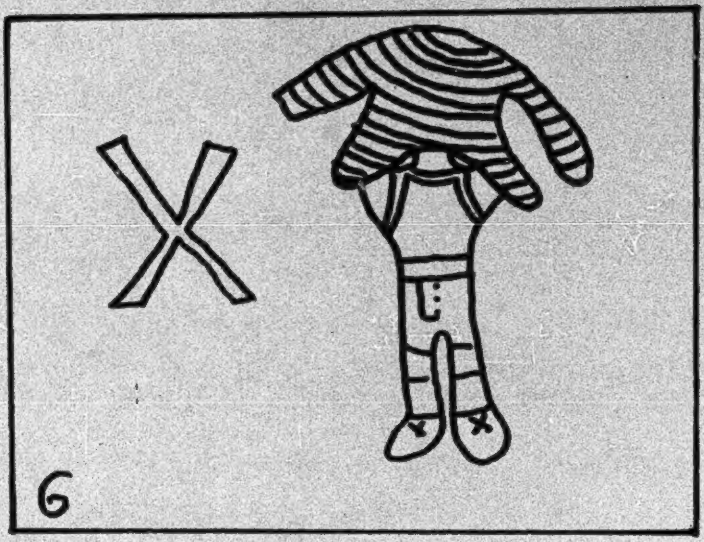


4.

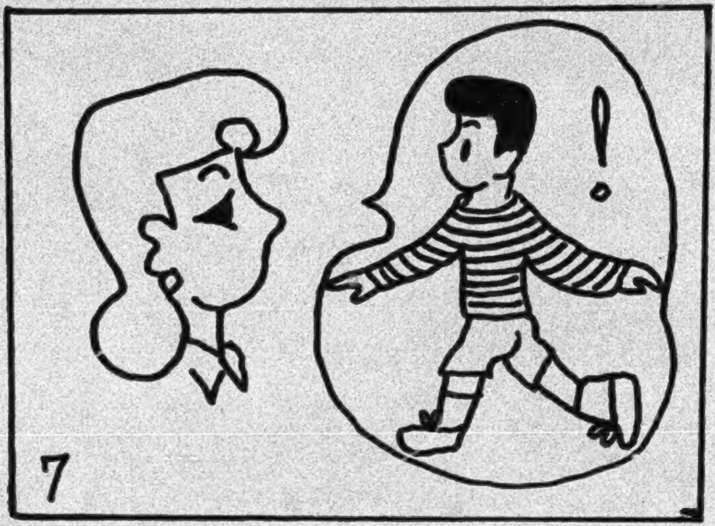
Marie: En haut, maman.
Mary: Upstairs, Mama.



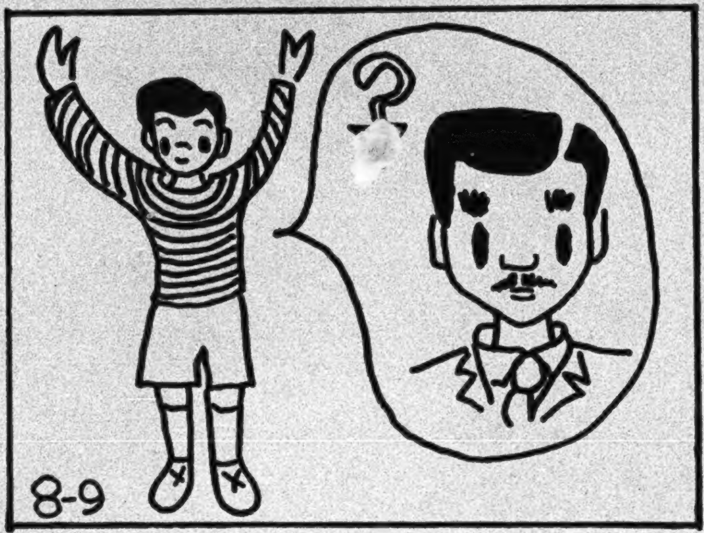
Maman: Est-il prêt?
Mother: Is he ready?



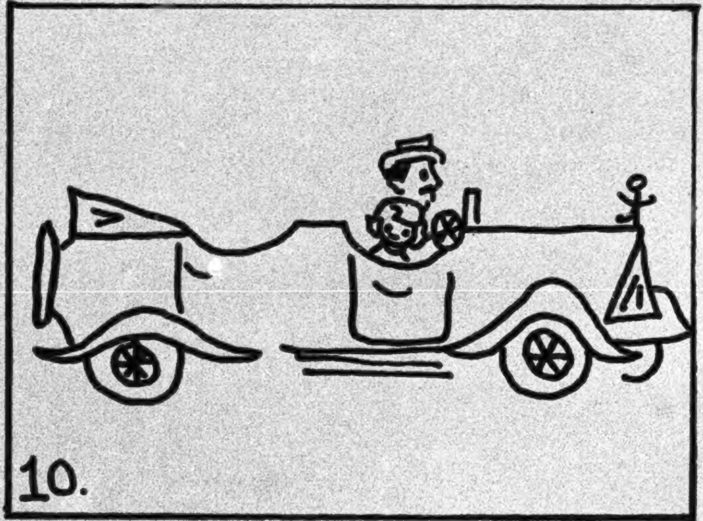
Marie: Non, maman, pas encore.
Mary: No, Mama, not yet.



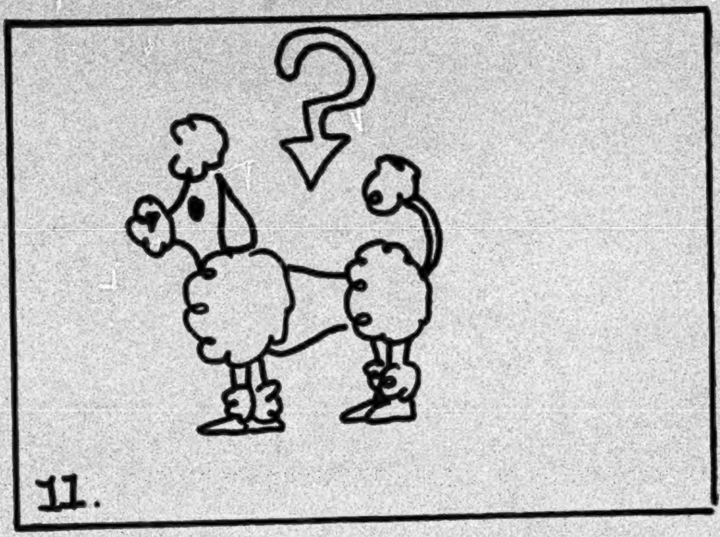
Maman: Pierre, dépêche-toi!
Mother: Peter, hurry up!



Pierre: Oui, maman, je viens tout de
suite. Me voilà. Où est Papa?
Peter: Yes, Mama. I'll be right there.
Here I am. Where's Daddy?

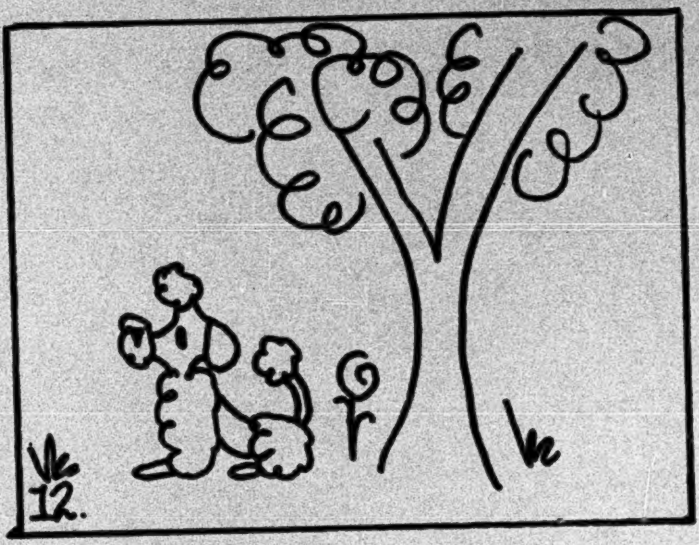


Maman: Dans la voiture avec ta soeur.
Mother: In the car with your sister.



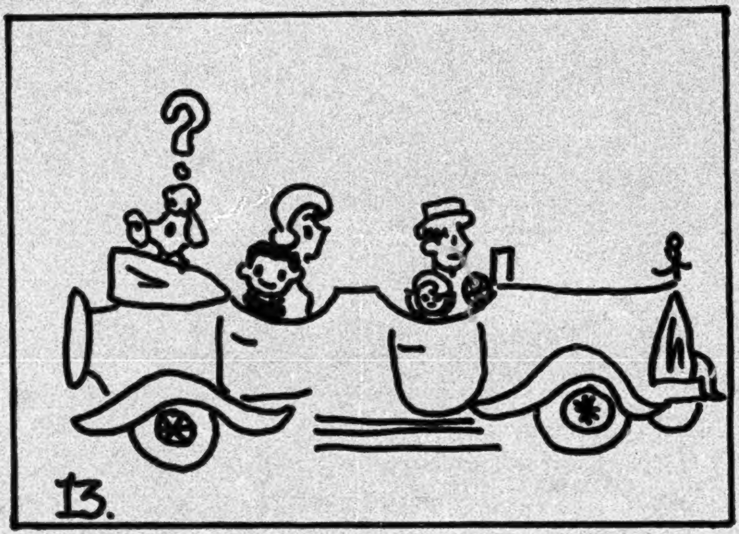
11.

Pierre: Et Médor?
Peter: And where's Medor?



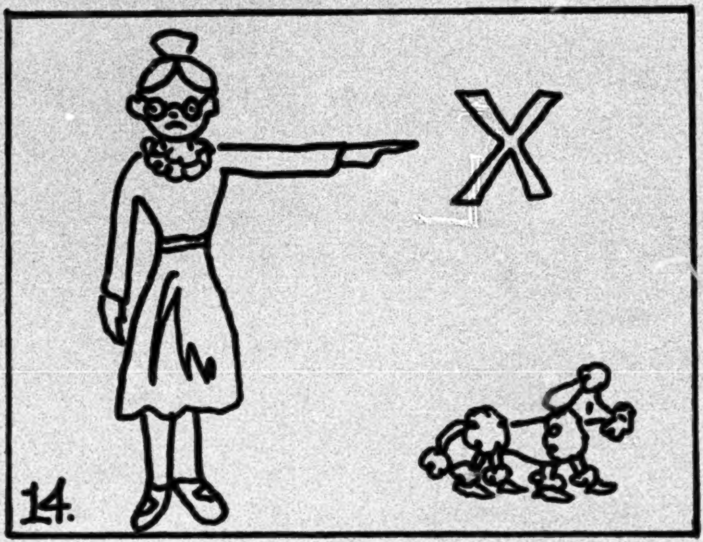
12.

Maman: Il est dehors.
Mother: He's outside.



13.

Pierre: Il vient avec nous?
Peter: Is he coming with us?

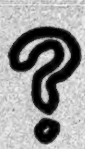
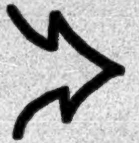
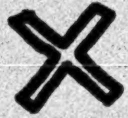
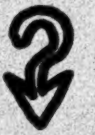
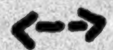
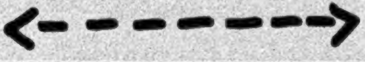
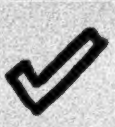
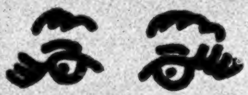
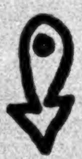
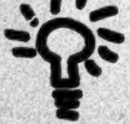
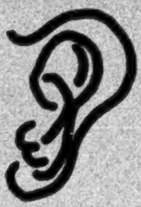
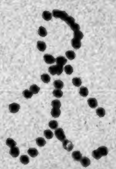
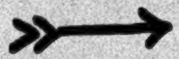
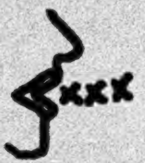


14.

Maman: Mais non! Tu sais, grand'mère n'aime pas les chiens!
Mother: No! You know Grandmother doesn't like dogs.

Some Symbols for Constructing Dialogue Visual Cues

Some of the following symbols may prove helpful in making visual cue cards. Students should neither be given a list of the symbols nor have them explained--they should make their own associations at the time when the dialogue meaning is taught.

1. question 
2. motion or movement 
3. negation 
4. location question 
5. nearness or small quantity 
6. distance 
7. affirmative answer 
8. vision 
9. location 
10. thinking (idea) 
11. hearing 
12. absence 
13. possession 
14. speaking 
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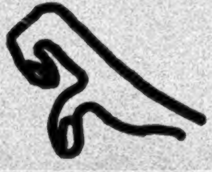
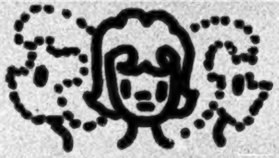
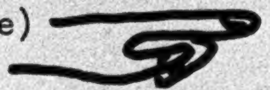
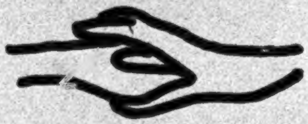
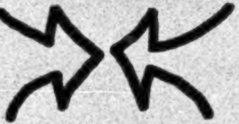
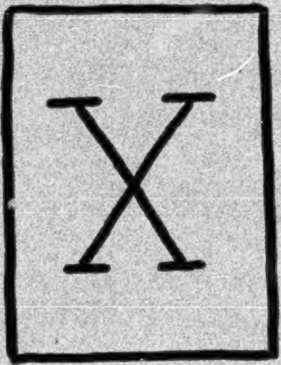
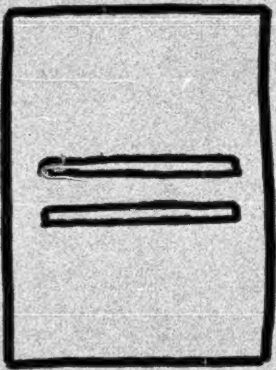
16. dislike 
17. uncertainty 
18. that (demonstrative) 
19. meet (introduction) 
20. meet (come together) 

Acknowledgement: Most of these symbols are those established by David G. Chandler in a visual-aid project sponsored by the Indiana Language Program. Mr. Chandler's work produced dialogue illustrations to fit Modern Russian (Harcourt, Brace and World, Inc.) and visual pattern drills.

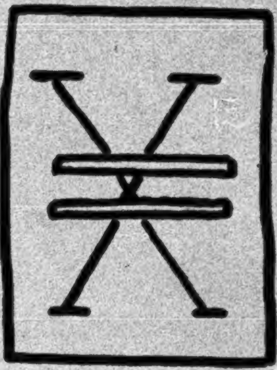
FLASHCARDS: To Cue Utterance Manipulation



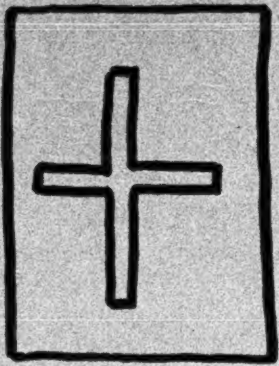
Negative



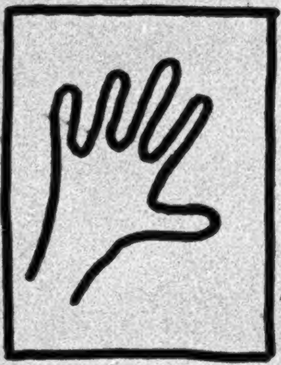
Means the same as



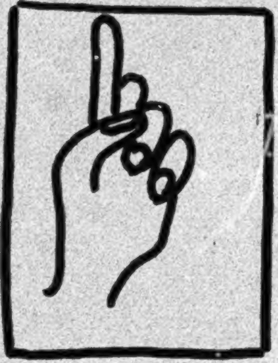
Opposite



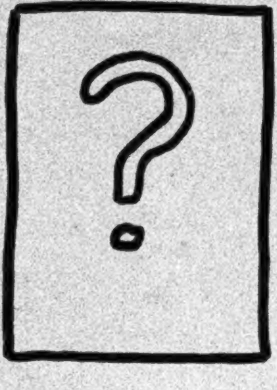
Positive



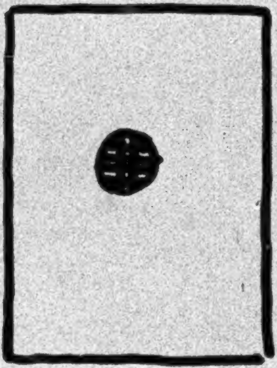
Plural



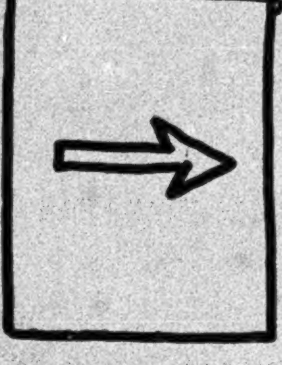
Singular



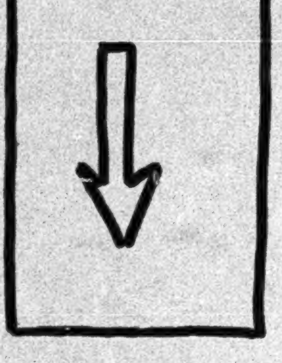
Question



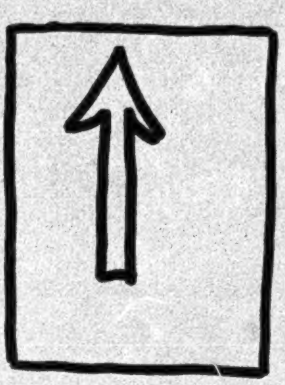
Make question a statement



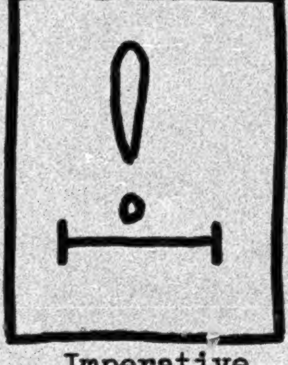
Future



Present



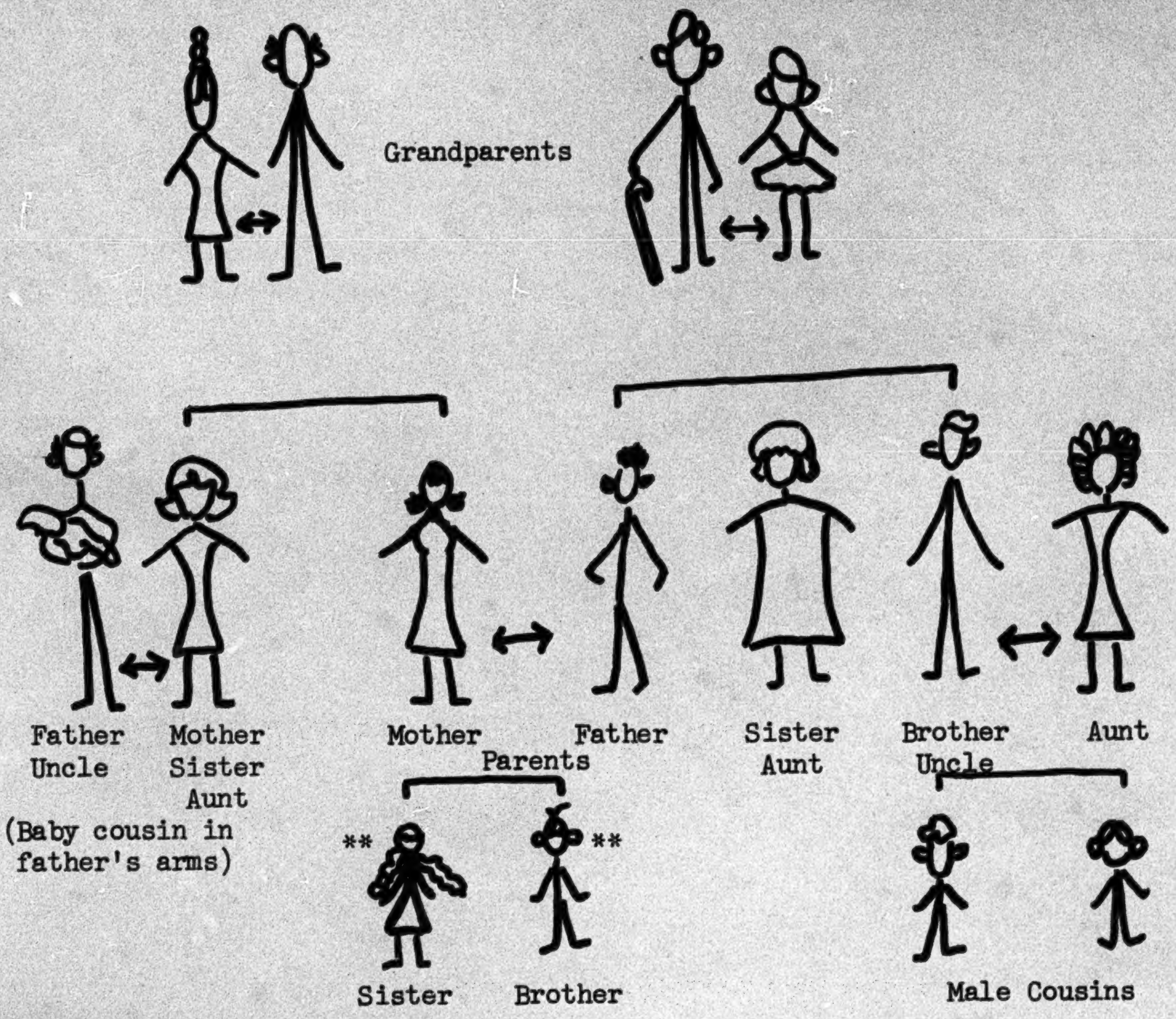
Past



Imperative

Acknowledgement: These cues were devised by Alfred N. Smith, Methods Instructor, The Ohio State University, Columbus, Ohio.

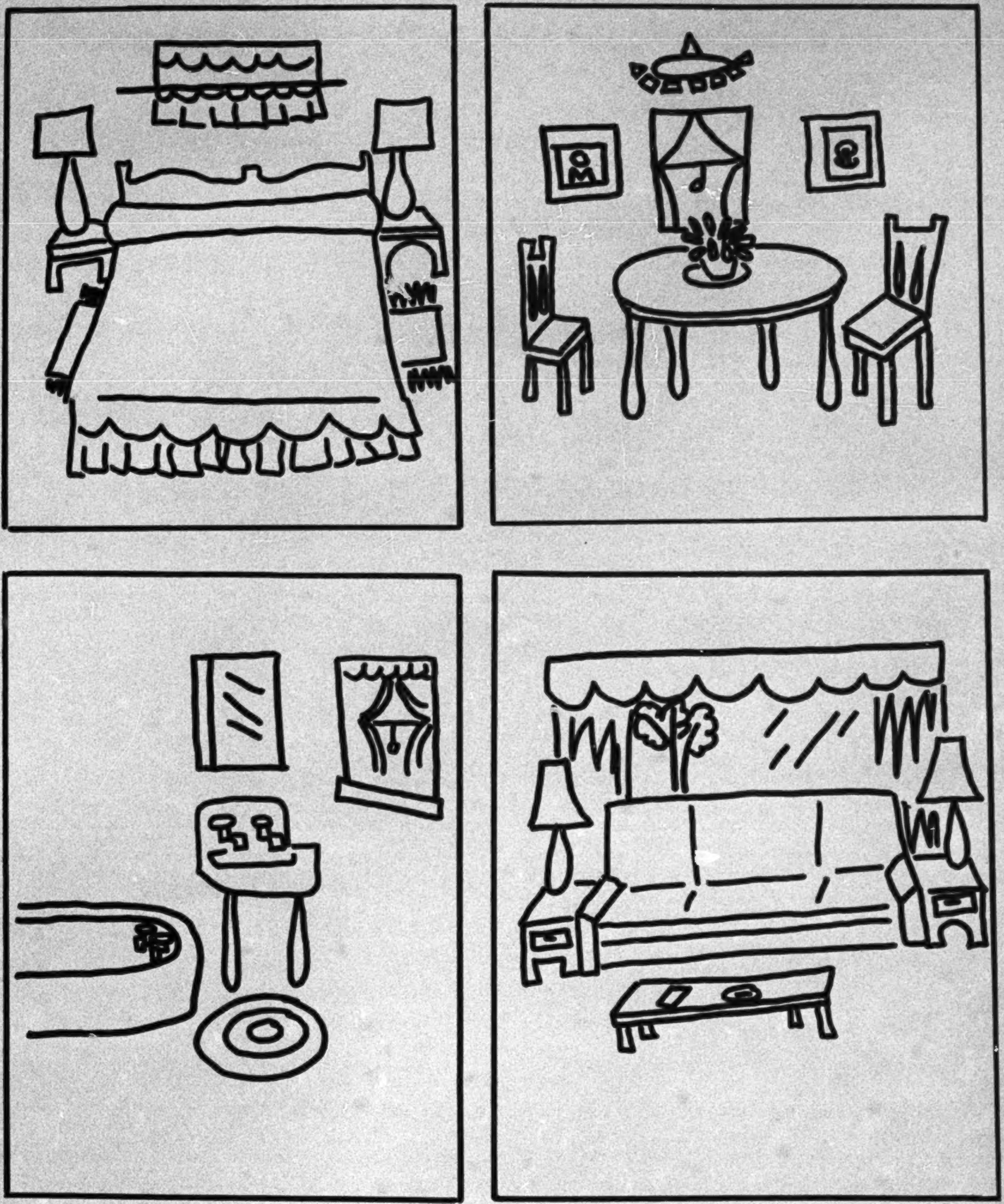
CHART: A Very Simple Family Tree Cue Scheme



↔ = Married Couple

** It is anticipated that all relationships will be taught from the standpoint of one or the other of these two children.

CHART: Rooms of the House



FLANNEL BOARD

You can make an inexpensive flannel board by getting a piece of plywood, heavy card, or an artist's canvas. Tack or tape on a piece of dark flannel. Pictures or cutouts can be displayed on the board if you glue a small piece of flocking paper (available through the Instructor Company), sand paper or flannel to the back of the picture or cutout. Cutouts may also be made out of pellon (a material used for interfacing and available in any yard goods department) or from desk blotters.

MAGNETIC BOARD

Many of the newer blackboards are magnetized and can be used as magnetic boards. Commercial magnetic boards are also available. One can be made by having a piece of light-weight sheet metal cut to a size of 24" by 24". Masking tape can be used to bind the sharp edges. The high school shop teacher may be able to help you out with this project.

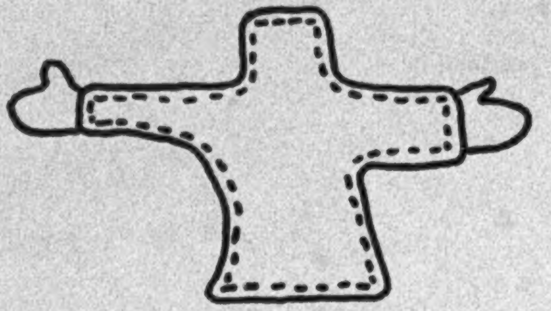
THE POCKET CHART

Pocket charts are available commercially. Most primary classrooms will have one. A pocket chart may be made very simply by taping the bottom and side edges of four or five narrow strips (1 1/2") of oaktag to a larger sheet of oaktag which has been mounted on heavy cardboard or tacked up on a bulletin board. These strips form pockets in which flashcards or pictures can be inserted.

PUPPETS

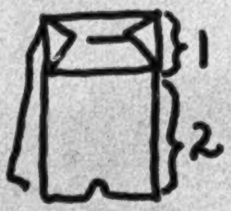
Toy department selections of puppets generally run to fuzzy animals; however, The Creative Toys Company offers a realistic family set. Hand puppets, of course, can be made and very simply. Heads can be made from a tennis ball or a styrofoam ball with a hole cut to allow room for the fingers. Crepe hair, embroidery floss, or yarn can be used for hair. Bits of felt can be glued on for the eyes; the nose and mouth may be painted on. A simple glove-like dress can be made for the body. Soft jersey is a good material to use because it stretches to fit any hand, but cotton and felt are also good choices. The dress if slipped over the hand and the head is then slipped on separately. (See "A.")

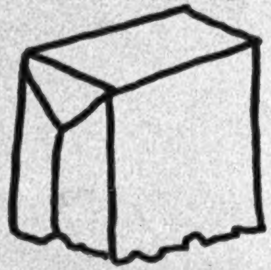
A.



Puppets can also be made from a small paper bag of the sort that unfolds to have a square bottom. (See "B.")

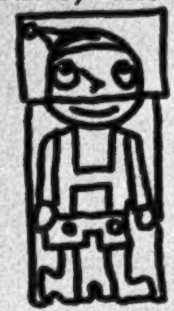
B.





Fold the bag so that it is flat. On the bottom (1) draw the upper part of the face, on part 2 (the remainder of the sack) the rest of the body. (See "C.")

C.

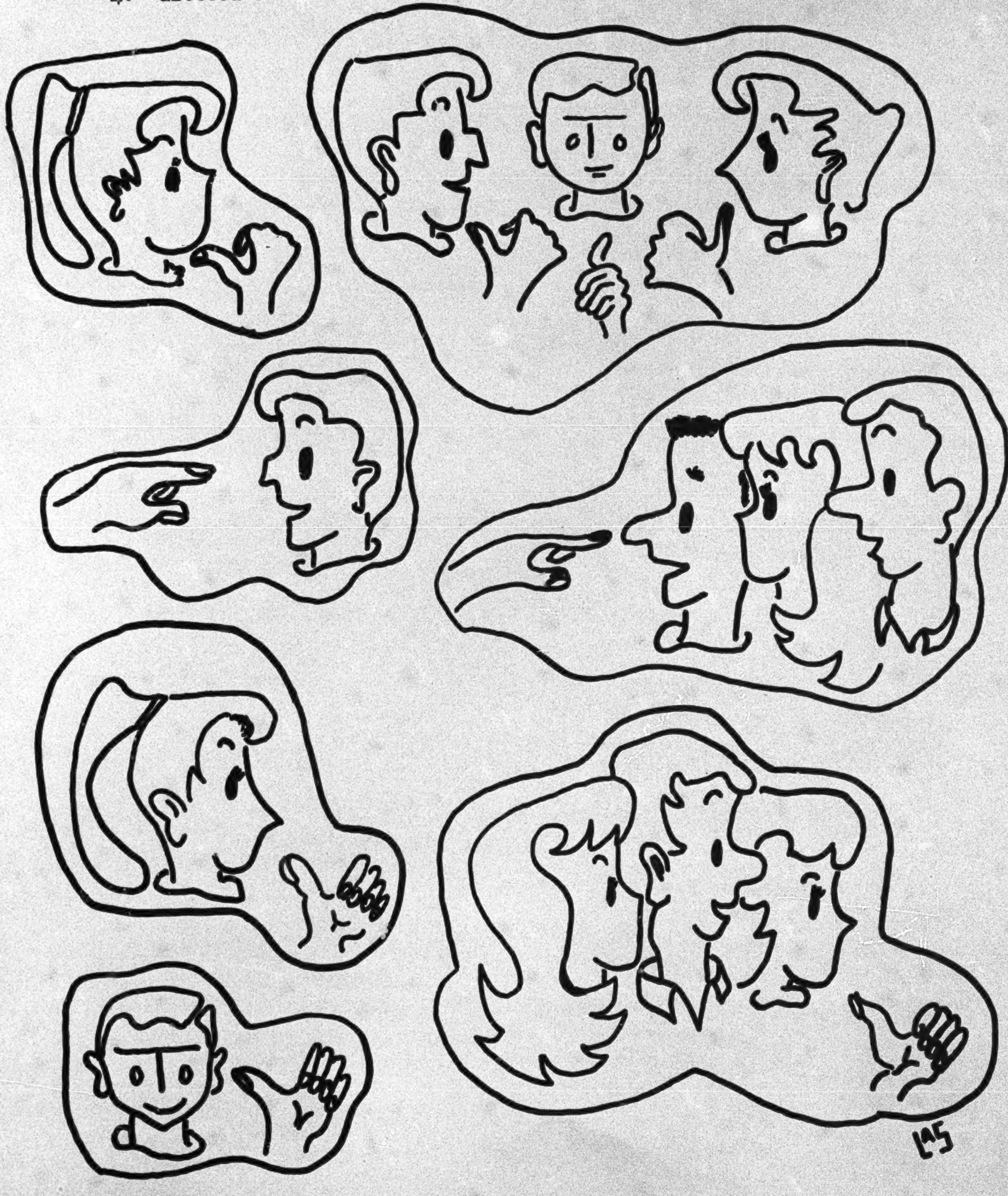


Raise the flap made by the bottom of the bag and draw the tongue and inside of the mouth. You insert your hand into the bag and using your fingers and thumb can make the mouth open and close.

Visual Pattern Drills

Make:
1. a transparency
2. a chart
3. flashcards
4. dittoed cue sheets

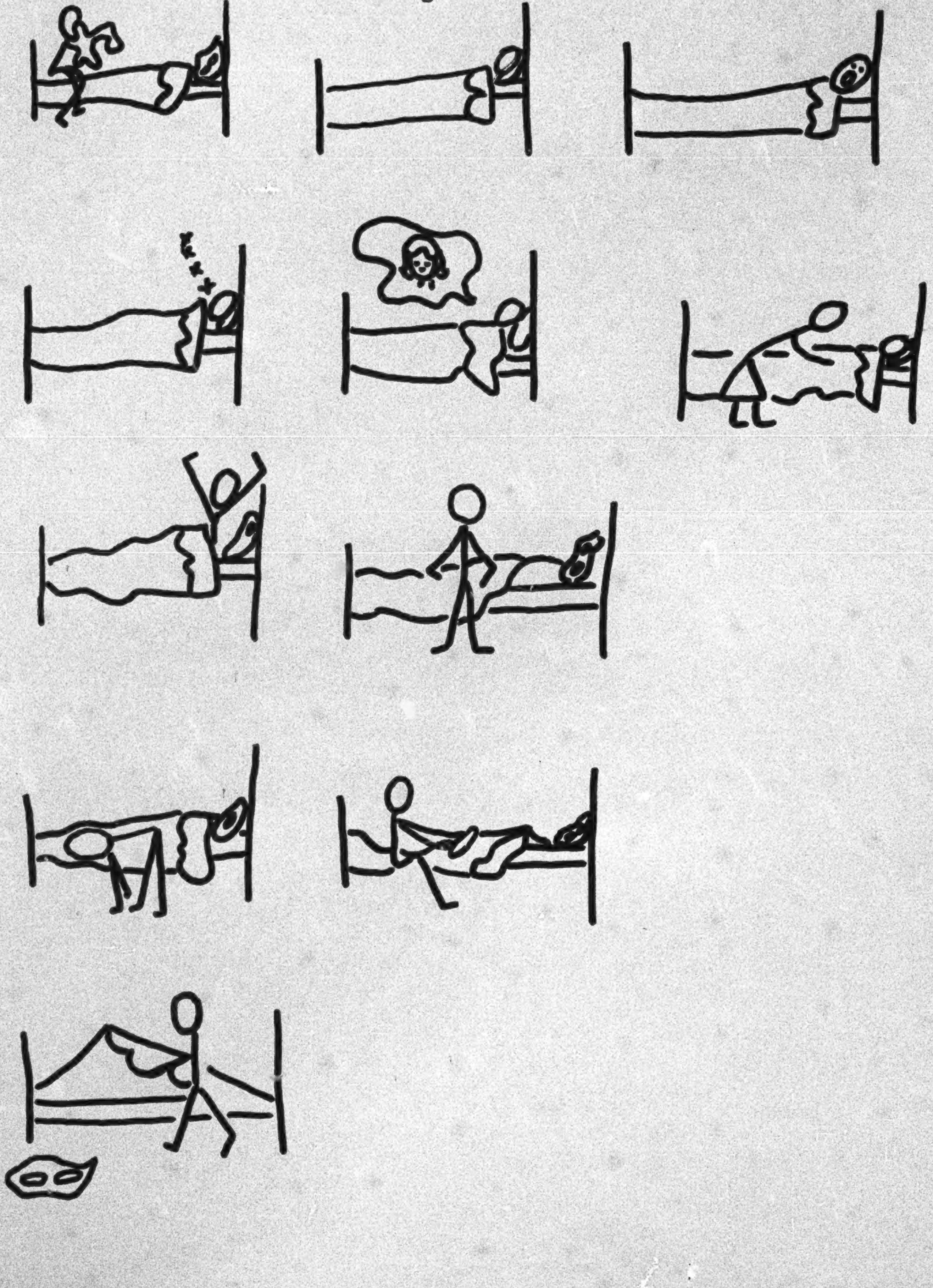
Cue:
1. verb patterns
2. pronoun patterns
3. whatever else YOU can think of



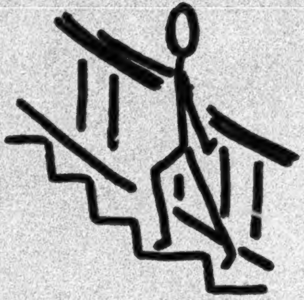
A Set of Cues for a Sequence of Acts

Use a sequence of this sort as a cue with:

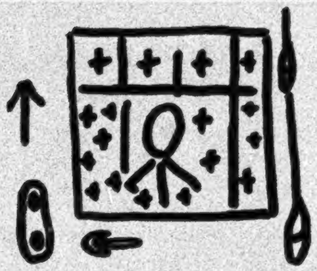
1. What is John (Mary) doing?
2. You are the person on the chart. What are you doing?
3. What will Joe be doing?



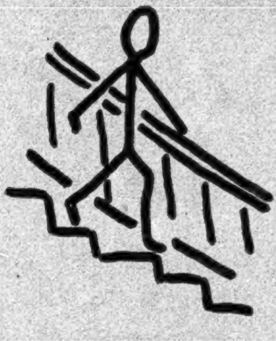
Some Sample Cues for Teaching Verbs



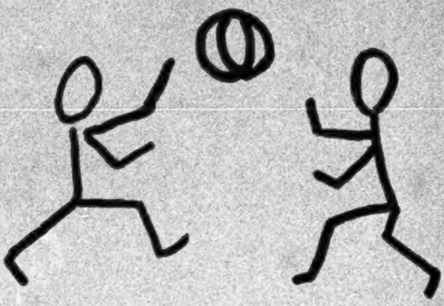
go up stairs,
ascend



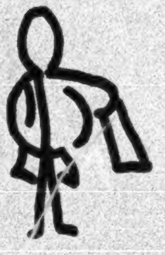
go up in an
elevator



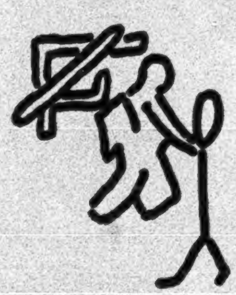
descend,
go down stairs



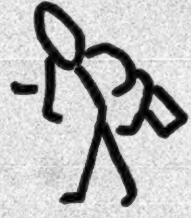
play ball



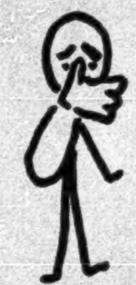
take off



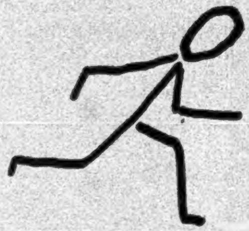
hang up



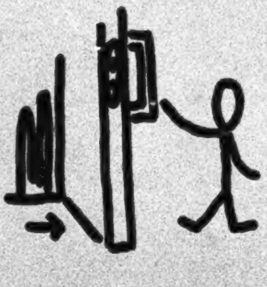
put on



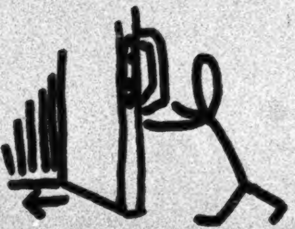
make a mistake



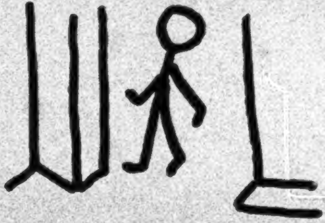
run,
hurry



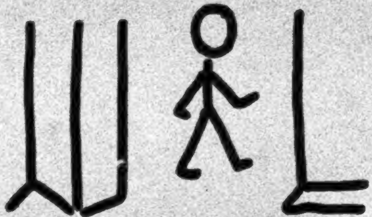
open



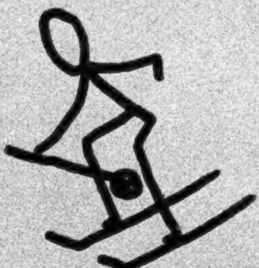
close



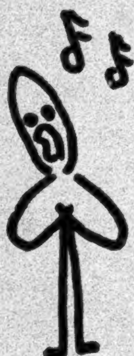
enter



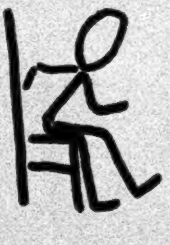
leave



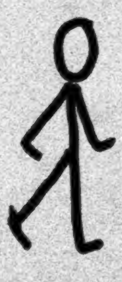
ski



sing

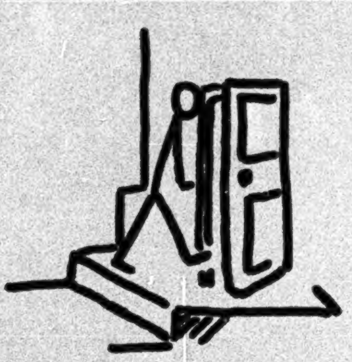


sit down

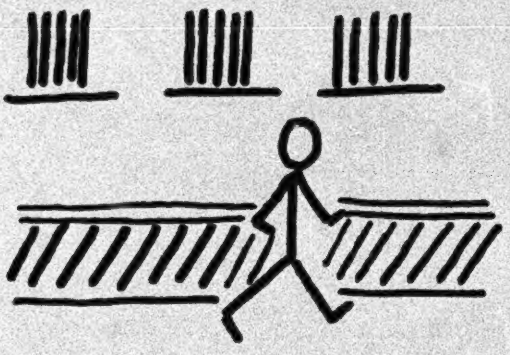


walk, go

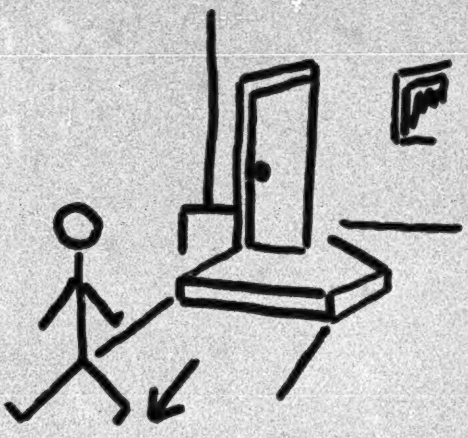
Some Cue Samples to Teach Prepositions



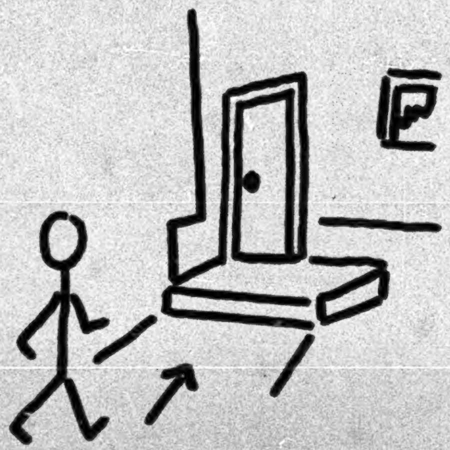
to, in



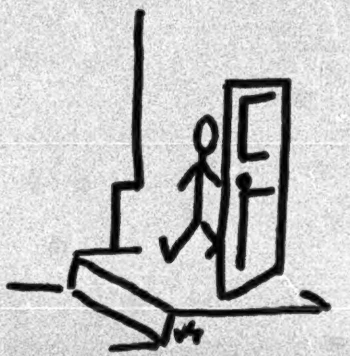
at, along, by, beside



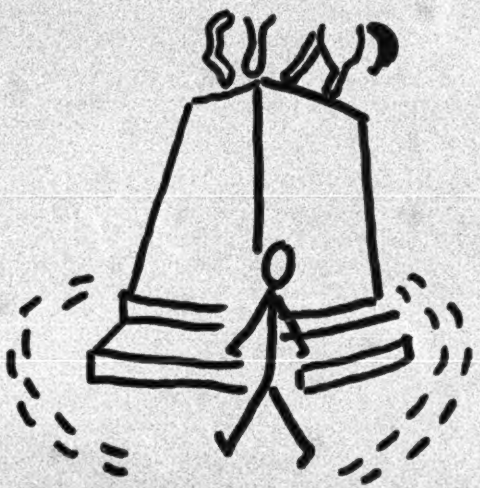
from, away from



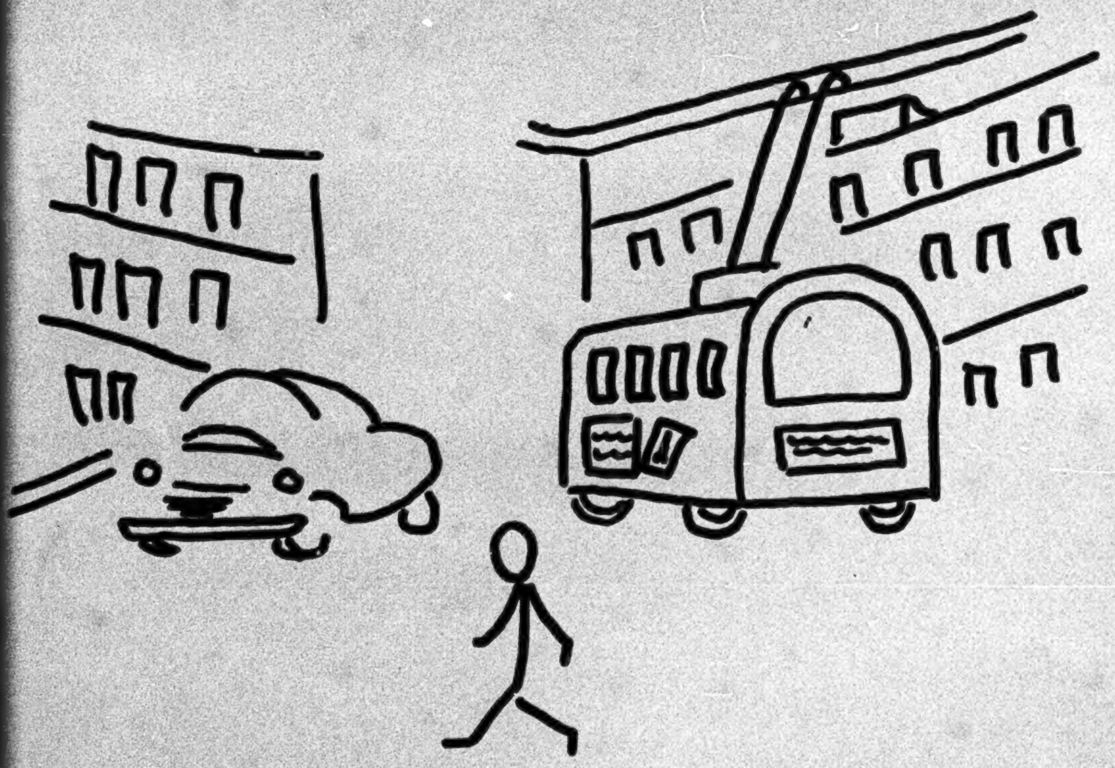
to, toward



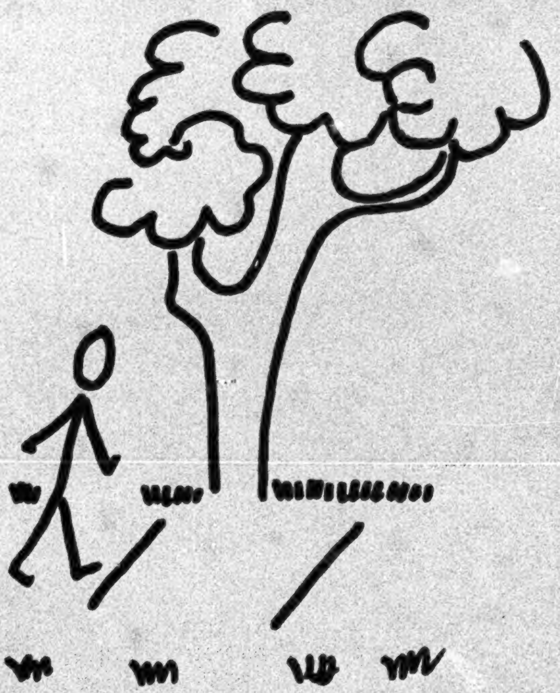
out of, out from



around



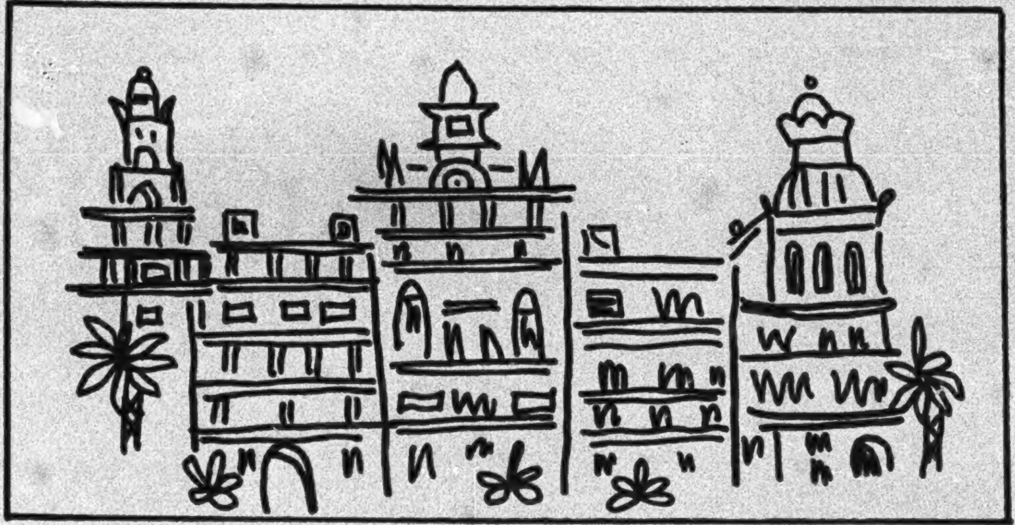
across



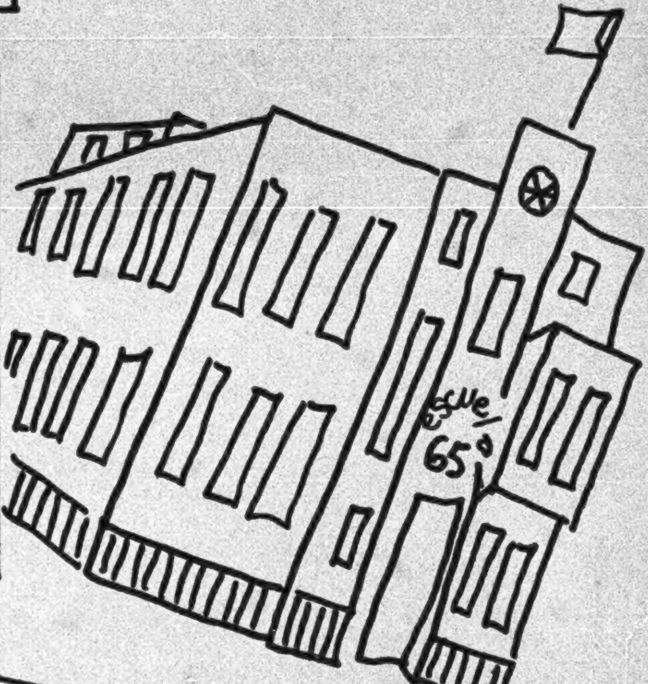
along, on

Visuals with a Cultural Orientation

Use the magnetic board or the bulletin board and use illustrations with which a simple narrative can be told. "What John does on Sunday," "Errands John does for his Mother," "What's in John's pocket," "What are John's favorite things," and the like are topics which lend themselves to this sort of presentation on the simplest levels.

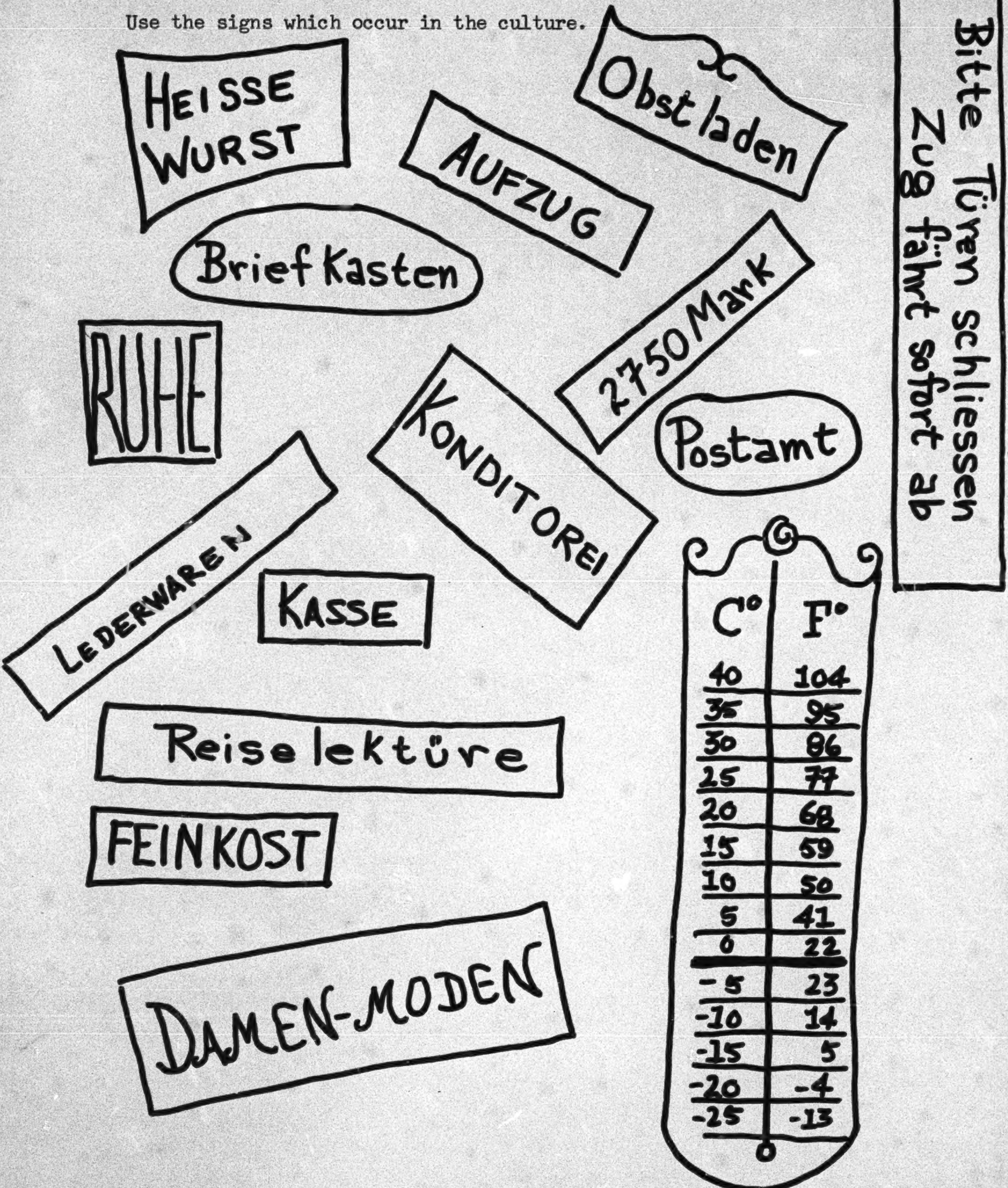


A SPANISH NARRATIVE IN PICTURES



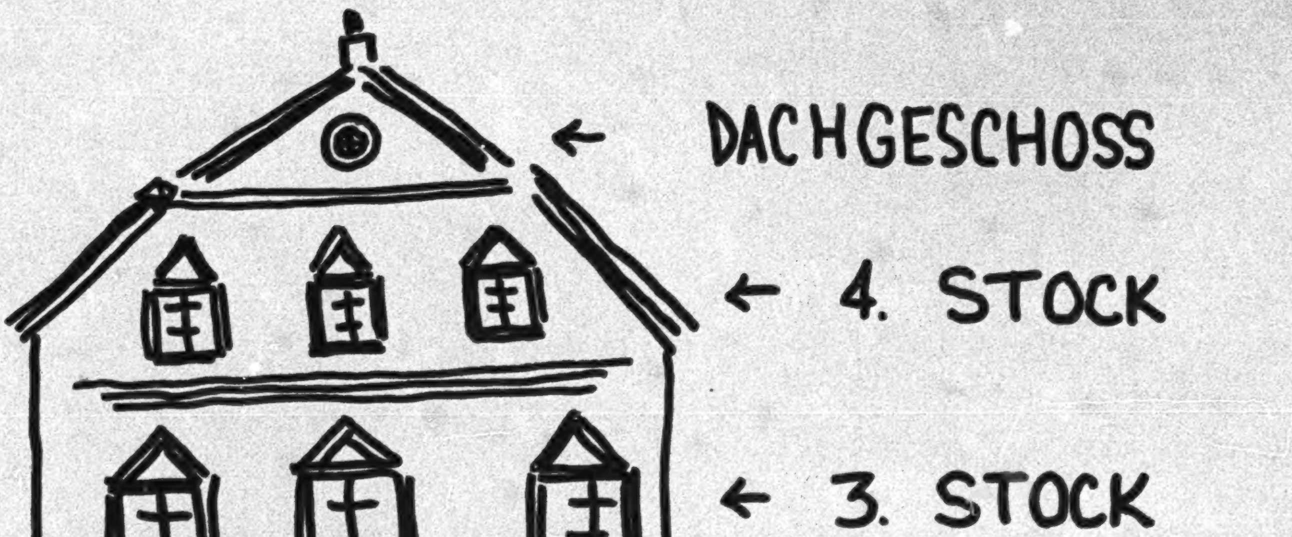
Visuals with a Cultural Orientation

Use the signs which occur in the culture.



Visuals with a Cultural Orientation

Use "passive" illustrations once a cultural concept has been presented. Simply displaying something of this sort without overt reference to it or deliberate use of it will often provide reinforcement of ideas or concepts in the culture.



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Classical Outlook, published by the American Classical League.

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DFL Bulletin, published by the Department of Foreign Languages of the National Education Association.

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Modern Language Journal, published by the National Federation of Modern Language Teachers Associations.

Wallace G. Klein, Business Manager
13149 Cannes Drive
St. Louis, Missouri, 63141

Informational Agencies

AATF National Information Bureau

Armand Bégué, Director
972 Fifth Avenue
New York, New York 10021

American Classical League Service Bureau

W. M. Seaman, Director
American Classical League
Miami University
Oxford, Ohio 45056

Modern Language Materials Center

62 Fifth Avenue
New York, New York 10001

NCSA/AATG Service Center

339 Walnut Street
Philadelphia, Pennsylvania 11106

United States Department of Health, Education and Welfare

Washington, D. C. 20202

Catalogues of Supplementary Materials

Adlers Foreign Books, Inc.
110 West 47th Street
New York, New York 10036

Bowman Records
10515 Burbank Boulevard
North Hollywood, California 91601

Children's Music Center
5373 West Pico Boulevard
Los Angeles, California 90019

Denoyer-Geppert Company
Foreign Language Division
5235 Ravenswood Avenue
Chicago, Illinois 60640

Educational Record Sales
159 Chambers Street
New York, New York 10007

Flannel Board Cutouts:
Irene F. Clark
31 Rosalind Road
N. Weymouth 91, Massachusetts

Flannel Board Visual Aids, Instructo
Instructo Products Company
Philadelphia, Pennsylvania

Folkways/Scholastic Records
50 West 44th Street
New York, New York 10036

The French Book Guild
101 Fifth Avenue
New York, New York 10003

French and European Publications, Inc.
Rockefeller Center
610 Fifth Avenue
New York, New York 10020

Gessler Publishing Company
110 East 23rd Street
New York, New York 10010

Goldsmith's Music Shop, Inc.
401 West 42nd Street
New York, New York 10035

Hachette Incorporated
301 Madison Avenue
New York, New York 10017

Milton Bradley Company
Springfield 2, Massachusetts

Package Library of Foreign Children's
Books, Inc.
69-41 Groton Street
Forest Hills, New York 12075

Rand McNally and Company
Box 7600
Chicago, Illinois 60680

Schoenhof's Foreign Books, Inc.
1280 Massachusetts Avenue
Cambridge, Massachusetts 01938

Teaching Audials and Visuals
250 West 57th Street
New York, New York 10019

Wible Language Institute
Audio-Visual Department
24 South 8th Street
Allentown, Pennsylvania 18105

Films

International Film Bureau, 57 East Jackson Boulevard, Chicago, Illinois

Visual Aids Service, Division of University Extension, University of Illinois, Urbana, Illinois

Audio-Visual Center, Division of Adult Education and Public Service, Indiana University, Bloomington, Indiana 47401

Coronet Instructional Films, Coronet Building, 1065 East South Water Street, Chicago 1, Illinois

Focus Films Company, 1385 Westwood Boulevard, Los Angeles 24, California

Book Publishers

Allyn and Bacon, Inc.
Foreign Languages Department
Boston, Massachusetts

Blaisdell Publishing Company
275 Wyman Street
Waltham, Massachusetts 02154

Chilton Books
525 Locust Street
Philadelphia, Pennsylvania 19106

D. C. Heath and Company
Foreign Language Department
1815 Prairie Avenue
Chicago 16, Illinois

Encyclopaedia Britannica Films, Inc.
425 North Michigan Avenue
Chicago, Illinois 60607

Eye Gate House, Inc.
146-01 Archer Avenue
Jamaica 35, New York

Follett Publishing Company
1010 W. Washington Boulevard
Chicago, Illinois 60607

Ginn and Company
Foreign Language Division
72 Fifth Avenue
New York, New York 10011

Hachette Publishing Company
Department Etranger Hachette
301 Madison Avenue
New York, New York 10017

Holt, Rinehart and Winston, Inc.
Foreign Language Department
383 Madison Avenue
New York, New York 10017

Houghton, Mifflin Company
Midwestern Division
1900 South Batavia Avenue
Geneva, Illinois 60134

Prentice-Hall, Inc.
Foreign Language Division
Box 903
Englewood Cliffs, New Jersey

Teacher's Publishing Corporation
23 Leroy Avenue
Darien, Connecticut 06820